

Lute Society of America Quarterly Digital Supplement



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BASEL LUTE DAYS

September 14th - 18th, 2022



DEUTSCHE LAUTENGESELLSCHAFT - SCHOLA CANTORUM BASILIENSIS

The German Lute Society (DLG), in collaboration with the Schola Cantorum Basiliensis/FHNW, is pleased to announce the BASEL LUTE DAYS, which will take place from September 14th - 18th, 2022 on the Campus of the Basel Music Academy. The Basel Lute Days, under the general direction of Peter Croton, will bring together performers, researchers, teachers and students, and will consist of the following:

- **The International Musicological Society Study Group Meeting, “Tablature in Western Music”** (September 14th). This meeting, under the direction of John Griffiths, will present research papers on the subject of lute and keyboard tablature.
- **The 2nd International Conference on Lute Study in Higher Education** (September 14th - 16th), hosted and supported by the Schola Cantorum Basiliensis. This conference, building on the 2019 Conference in Bremen, will continue to explore diverse subjects of interest to lute teachers, students and performers through presentations and discussions. Talks will include subjects such as historical performance practice, basso continuo, Alexander Technique, plectrum lute, ornamentation, and general early music pedagogy in the 21st century. There will be panel discussions, including “Studying the lute from the student’s perspective”.
- **The German Lute Society International Lute Festival** (September 16th - 18th). This festival will include lectures (in German or English), gala concerts and master classes with the conference speakers, and an exhibition of music and instruments. The presentations will cover subjects such as performance practice and research, original instruments and the lute in the 20th century (teaching, lute building, interpretation and technique) including the role that Basel has played in this development. We are also inviting representatives from Lute Societies around the world to participate in a round-table discussion.

Presenters at the Conference: Julian Behr, Paul Beier, Andrea Damiani, Jacob Heringman, Elizabeth Kenny, Kelly Landerkin, Marc Lewon, Catherine Liddell, Nigel North, Paul O’Dette, Lynda Sayce and Peter Croton.

Presenters at the DLG Festival: Anthony Bailes, Ziv Braha, Casulana Lute Consort, Anne Marie Dragosits, John Griffiths, Ya’qub El-Khaled, Dieter Kirsch, Sigrun Richter, Lynda Sayce, Hopkinson Smith, Nico van der Waals und Sigrid Wirth.

Registration to attend the Conference or Festival, deadline August 15th, 2022: <luteconference@gmail.com>.

Registration to play in a master class (Julian Behr, Paul Beier, Andrea Damiani, Jacob Heringman, Elizabeth Kenny, Marc Lewon, Catherine Liddell, Nigel North, Paul O’Dette and Lynda Sayce):

Deadline August 1st, 2022: <lutelesson@protonmail.com>.

Now Made Easy

Selected by Laudon Schuett

A Gigue

The Schoole of Musicke (1603), f.m1v/1

Thomas Robinson

12 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

A note for beginners: this piece does not start on a downbeat. If you are counting each measure in 4, it begins on 2. If you are counting each measure in 2, it begins on the "and" of 1.

Ain hoff dantz mit zway stimen (Nachtanz)

Ain Schone Kunstliche Underweisung (1523), f.b4v/2

Hans Judenkünig

Handwritten musical score for 'Ain hoff dantz mit zway stimen' in 3/8 time. The score is written on two staves, with the upper staff containing the melody and the lower staff containing the bass line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'a' for accidentals. The score is divided into measures by vertical bar lines, and some measures contain fingerings (1-4) or other performance instructions. The piece concludes with a double bar line.

This attractive dance provides a wonderful opportunity for students to work on "close play," or notes that are played simultaneously on adjacent strings. Make sure that all notes are clearly audible.

Untitled

GB-Cu Ms. Dd.211, f.48/4

Anonymous

Handwritten musical score for 'Untitled' in 6/8 time. The score is written on two staves, with the upper staff containing the melody and the lower staff containing the bass line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'a' for accidentals. The score is divided into measures by vertical bar lines, and some measures contain fingerings (1-4) or other performance instructions. The piece concludes with a double bar line.

A delightful little fragment showcasing the tunefulness of English repertoire. I have increased its length by providing a repeat with divisions.

Volte

G-Sl G.I.4 "Donaueschingen MS," v.1, f.31v/3

7th course tuned to F

Anonymous

The musical score for 'Volte' is presented in six systems, each consisting of a single staff with a treble clef. The notation includes various rhythmic values (minims, crotchets, quavers, and sixteenth notes) and fingerings (1-4). The score is written for a 7th course lute, with the 7th course tuned to F. The notation includes various rhythmic values (minims, crotchets, quavers, and sixteenth notes) and fingerings (1-4). The score is written for a 7th course lute, with the 7th course tuned to F. The notation includes various rhythmic values (minims, crotchets, quavers, and sixteenth notes) and fingerings (1-4). The score is written for a 7th course lute, with the 7th course tuned to F.

A beautiful little dance. The author provides some alternate measures in the source but I have chosen to keep the simpler ones for the benefit of the beginning student.

Branle

Attaignant, Dixhuit basses danses (1530), f.16

Anon.

The musical score for 'Branle' is presented in four systems, each consisting of three staves. The notation is a form of early lute tablature, using letters (a, r, e) and numbers (1-4) to represent pitches and fingerings. Measure numbers 2, 9, 18, and 25 are indicated at the beginning of their respective systems. The piece ends with a double bar line and repeat signs.

In measure 25, the note in parenthesis is missing in the source. Another potential solution is E flat on the 2nd course.

Basse dance (Tourdion)

Attaignant, Dixhuit basses dances (1530), f.13

Anonymous

Clement's Squirrel

GB-cu Ms. Dd.211, f.42v/2

Anonymous

Some tips for practice:

- 1) If you can, sing and practice playing the melody by itself.
- 2) Work on the piece in small chunks, only adding notes as you master the previous ones (chaining).
- 3) The fingerings are merely one potential solution. If you, or your teacher, finds a better fingering for you, use it!

Volte

G-Sl G.I.4 "Donaueschingen MS," v.1, f.31v/3

7th course tuned to F

Anonymous

The musical score for 'Volte' is written for a 7th course lute, with the 7th course tuned to F. The score consists of five systems of music, each with a single melodic line on a five-line staff. The notation includes various rhythmic values (minims, crotchets, quavers, and sixteenth notes) and fingerings (indicated by numbers 1-4). The piece is in a 3/4 time signature, as indicated by the '3' over the first staff. The notation is in a historical style, with some notes beamed together and some using a 'c' for crotchet. The piece ends with a double bar line and a final 'a' note.

A beautiful little dance. The author provides some alternate measures in the source but I have chosen to keep the simpler ones for the benefit of the beginning student.

A Psalm

The Schoole of Musicke (1603), f.o2/2

Thomas Robinson

Measures 1-7 of the piece. The notation is in 3/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Fingerings are indicated by numbers 1-4 above or below the notes. The original left-hand fingerings are shown.

With original left-hand fingerings

Measures 8-13 of the piece. The notation is in 3/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Fingerings are indicated by numbers 1-4 above or below the notes. Alternate fingerings are shown for the left hand.

Measures 14-20 of the piece. The notation is in 3/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Fingerings are indicated by numbers 1-4 above or below the notes. Alternate fingerings are shown for the left hand.

With alternate fingerings

Measures 21-26 of the piece. The notation is in 3/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Fingerings are indicated by numbers 1-4 above or below the notes. Alternate fingerings are shown for the left hand.

This beautiful piece is a nice introduction to chords. It includes many common shapes and its lack of divisions or complicated counterpoint allows the student to focus on getting comfortable with moving from chord to chord. I have provided the original left-hand fingerings as well as some alternate options.

Lute Players of the Past: What Instruments Did They Have? Part 1

Additional Pictures

Joël Dugot



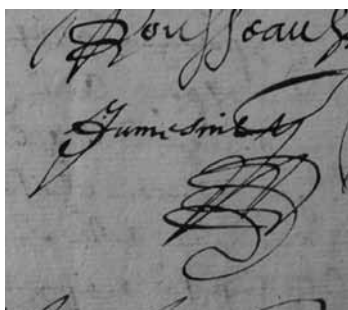
B. Laux Maler lute, coupe transversale de la caisse (photo Joel Dugot)



E. Vue du profil du dos (photo Joel Dugot)



C. BACK view (photo Joel Dugot)



Signature de Jacques Dumesnil (Contrat de mariage, Paris, Archives Nationales)".



F. Rose (photo Joel Dugot)

Music from the *Fitzwilliam Virginal Book* Arranged for Lute

Arranged by Nancy Carlin

Alman

a = F, /a = E flat, //a - D, ///a = C

FVB CCVI Vol. I, p. 65

Anon., arr. Nancy Carlin

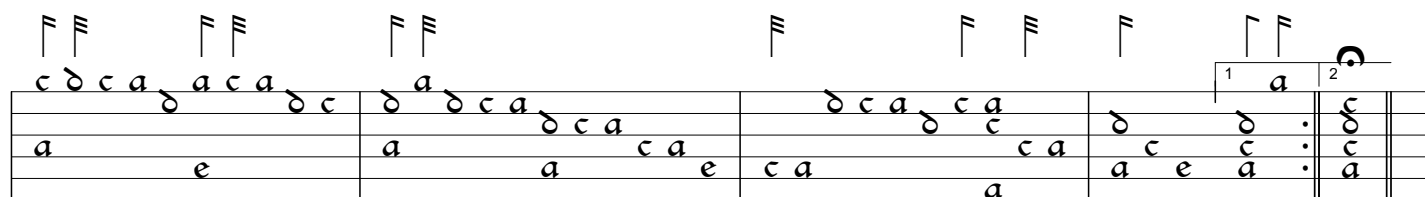
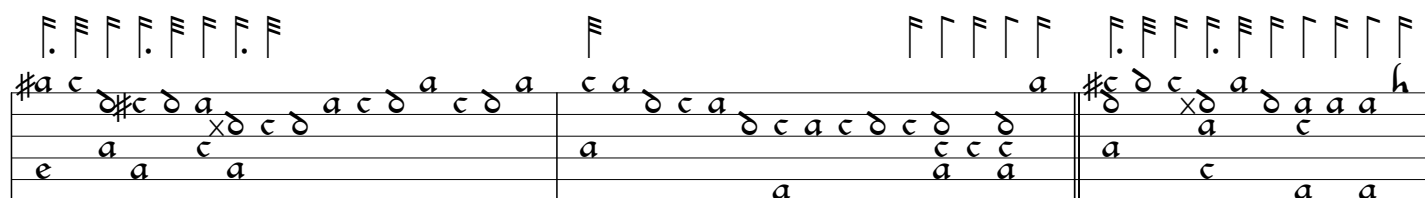
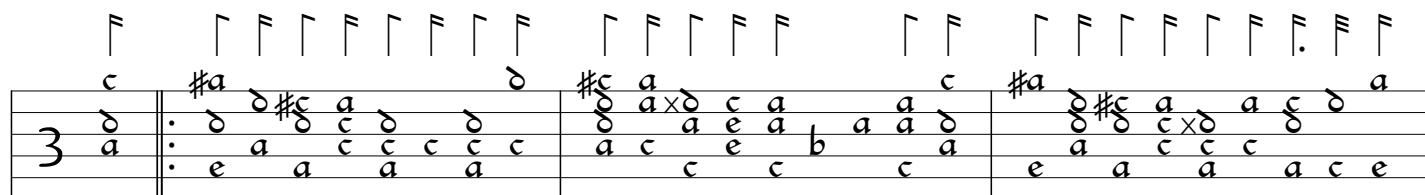
The musical score is written on a six-line staff with a C-clef. It features a variety of lute-specific notation including flags, crosses, and 'x' marks above notes. The piece is in a single system with multiple measures. The notation includes various accidentals (sharps, flats, naturals) and a key signature of one flat (B-flat). The score is arranged by Nancy Carlin.

A Gigge Doctor Bull's my selfe

a = F

FVB CLXXXIX Vol. II, p. 257

John Bull Arr. Nancy Carlin



John Bull Arr. Nancy Carlin
FVB CXC Vol. II, p. 258

[illegible]

FVB CXCI Vol. II, p.260/2
Anon., arr. Nancy Carlin

[illegible]LSA Digital Supplement No. 15 [www.Lute Society of America.org](http://www.LuteSocietyofAmerica.org)

An Alman

a = F

FVB CC Vol. II, p. 266/1

Anon., arr. Nancy Carlin

1 2

Corranto

a = F

FVB CCI, Vol. II, p. 266/2

Anon. Arr. Nancy Carlin

a

Alman

a = F

FVB CCII Vol. I, pp. 266/3-67/1

Anon. arr. Nancy Carlin

Corranto

/a = D

Anon. FVB No. CCIV p.267/2

arr. Nancy Carlin

Corranto

/a = D

FVB CCV Vol. II, p. 268/1

Anon. arr. Nancy Carlin

$\#a$ c δ $\#a$ a e c e $\#a$ δ $\#a$ f δ $\#a$ c a c δ δ δ δ $\#a$ f δ $\#a$ δ f c

$\#a$ c δ $\#a$ a $\times e$ $\#a$ c e $\#a$ c a $\#c$ a c $\times e$ c e $\#a$ c e $\#a$ c a $\times e$ c e a $\times e$ c e a

a b c c c a b b a b a c b c a c a c a c a c a c a c a c a c a

a c a c a c a c a c a c a c a c a c a c a c a c a c a c a c a

a c a c a c a c a c a c a c a c a c a c a c a c a c a c a c a

Daunce

a = F

FVB CCVI Vol. II, p. 268/2

Anon., arr. Nancy Carlin

$\#c$ δ δ $\times \delta$ a δ $\#a$ δ $\#c$ e f f e c e a $\#c$ δ δ a $\#a$ a c a $\times \delta$ a $\#c$ c a δ a δ

a e a c $\#c$ a a e a c a a e a c a a c a c a c a c a c a c a c a

a c a c a c a c a c a c a c a c a c a c a c a c a c a c a c a

a c a c a c a c a c a c a c a c a c a c a c a c a c a c a c a

a c a c a c a c a c a c a c a c a c a c a c a c a c a c a c a

$$\mathbf{a} = \mathbf{F}$$

Anon. Arr. Nancy Carlin

$$/a = D$$

Anon. arr. Nancy Carlin

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Corranto
/a = D

FVB CCXXIV Vol. II, p 310/1
Anon., arr. Nancy Carlin

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody is written in a single line, with notes and rests indicated by stems and flags. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure starts with a treble clef and a key signature of one sharp. The third measure starts with a treble clef and a key signature of one sharp. The fourth measure starts with a treble clef and a key signature of one sharp. The fifth measure starts with a treble clef and a key signature of one sharp. The sixth measure starts with a treble clef and a key signature of one sharp. The seventh measure starts with a treble clef and a key signature of one sharp. The eighth measure starts with a treble clef and a key signature of one sharp. The ninth measure starts with a treble clef and a key signature of one sharp. The tenth measure starts with a treble clef and a key signature of one sharp. The eleventh measure starts with a treble clef and a key signature of one sharp. The twelfth measure starts with a treble clef and a key signature of one sharp. The thirteenth measure starts with a treble clef and a key signature of one sharp. The fourteenth measure starts with a treble clef and a key signature of one sharp. The fifteenth measure starts with a treble clef and a key signature of one sharp. The sixteenth measure starts with a treble clef and a key signature of one sharp. The seventeenth measure starts with a treble clef and a key signature of one sharp. The eighteenth measure starts with a treble clef and a key signature of one sharp. The nineteenth measure starts with a treble clef and a key signature of one sharp. The twentieth measure starts with a treble clef and a key signature of one sharp. The score ends with a double bar line.

Corranto

a = F, /a = Eb, //a = D, ///a = C

FWB CCXXV p. 310/2-311/1

Anon., arr. Nancy Carlin

The musical score is written on a three-staff system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into four measures, each containing a complex arrangement of notes and rests. The notation is written in a style that is both traditional and modern, with a focus on clarity and precision. The score is presented in a clean, professional format, suitable for publication or performance.

Corranto

a = F, /a = E, //a = D, ///a = C

FVB CCXXVI Vol. II, p. 311/2

Anon., arr. Nancy Carlin

The musical score is written on a five-line staff. It begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The piece ends with a double bar line and repeat dots. The arrangement is by Nancy Carlin.

Corranto

$$a = F, \text{ /// } a = C$$

FVB CCXXVIII Vol. II, p312-13

Hooper, arr. Nancy Carlin

Alman

Anon. Arr. Nancy Carlin

FVB CCLXIX Vol. II, p.375

The image shows a musical score for the song "The Rose Tree". It is written in C major (one sharp, F#) and common time (C). The score is arranged for a piano and voice. The piano part consists of a treble and bass staff. The melody is written in a simple, folk-like style with a repeat sign at the end. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

A Toye
a = F, /a = D

Anon. Arr. Nancy Carlin
FWVB CCLXIII p.413

The musical score is written on a single five-line staff. It begins with a C-clef and a common time signature. The notation includes various rhythmic values (minims, crotchets, quavers, and rests) and pitch markings (letters a, c, e, g, b, d, f, and accidentals like # and b). Some notes are marked with 'x' or 'h' above them. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece concludes with a double bar line.

Corranto
a = F, ///a = C

FVB CCLXIV Vol. II, p. 414/1
Anon. arr. Nancy Carlin

Corranto Lady Riche
a = F, //a = D

FVB CCLXV p. 414/2
Anon., arr. Nancy Carlin

A Toye
//a = D

Anon., arr. Nancy Carlin
FVB CCLXVIII Vol II, p.418

Sheet music for A Toye, featuring a 3/4 time signature and a key signature of one sharp (F#). The music is arranged for a single melodic line with a basso continuo line below it. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and accidentals (sharps, naturals, and flats). The piece concludes with a double bar line and a repeat sign.

The music is divided into six systems, each consisting of a melodic line and a basso continuo line. The first system begins with a treble clef and a 3/4 time signature. The key signature is one sharp (F#). The music is written in a style typical of early modern lute tablature, using letters (a, b, c, d, e, f, g, h) to represent notes on a fretted instrument. The piece concludes with a double bar line and a repeat sign.

Io mi son gio- vi- net- ta e vo- lon- tie- ri M'al- le- gro e can- to en la sta- gion no- vel- la en

la sta- gion no- vel- - la mer- ce d'a- mo- re mer- ce d'a- mo- re e di dol- ci - pen- - si- e-

gion, sta- gion no- vel- la, Mer- ce d'a- mor, mer- ce d'a- mor e di dol- ci pen- sie-

ri. Io vo- per ver- di pra- ti, Io vo per ver- di pra- ti ris- guar-

dan- - - do I bian- chi fio- ri, I bian- chi fio- ri e gial-

dan- do I bian- chi fio- ri, i bian- chi fio- ri, e -

33 34 35

1 2 3 4 5 6

An- chor - che col par- ti- re, io mi sen- to mo- ri- re;

An- chor che col par- ti- re, io mi sen- to mo- ri-

Detailed description: This block contains the first six measures of the piece. It features a vocal line in treble clef and a lute line in bass clef. The vocal line has lyrics: 'An- chor - che col par- ti- re, io mi sen- to mo- ri- re;'. The lute line has lyrics: 'An- chor che col par- ti- re, io mi sen- to mo- ri-'. The lute line includes a tablature with letters 'a', 'b', 'c', 'd', 'e' on a six-line staff.

7 8 9 10 11

par- tir vor- rei o- gn'hor o- gni mo- men- to: tan- t'il pia- cerch'io sen- to,

re; par- tir vor- rei o- gn'hor o- gni mo- men- to, tan- t'il pia- cerch'io

Detailed description: This block contains measures 7 through 11. The vocal line continues with: 'par- tir vor- rei o- gn'hor o- gni mo- men- to: tan- t'il pia- cerch'io sen- to,'. The lute line continues with: 're; par- tir vor- rei o- gn'hor o- gni mo- men- to, tan- t'il pia- cerch'io'. The lute line includes a tablature with letters 'a', 'b', 'c', 'd', 'e' on a six-line staff.

12 13 14 15

tan- t'il pia- cer ch'io sen- to, De la vi- - ta ch'ac-

sen- to, tan- t'il pia- cer ch'io sen- to de la vi- ta ch'ac-

Detailed description: This block contains measures 12 through 15. The vocal line continues with: 'tan- t'il pia- cer ch'io sen- to, De la vi- - ta ch'ac-'. The lute line continues with: 'sen- to, tan- t'il pia- cer ch'io sen- to de la vi- ta ch'ac-'. The lute line includes a tablature with letters 'a', 'b', 'c', 'd', 'e' on a six-line staff.

16 17 18 19 20

qui- sto nel ri- to- no: et co- si mil- l'e mil- le vol- t'il gior-

qui- sto nel - ri- tor- no & co- si & co- si

Detailed description: This block contains measures 16 through 20. The vocal line continues with: 'qui- sto nel ri- to- no: et co- si mil- l'e mil- le vol- t'il gior-'. The lute line continues with: 'qui- sto nel - ri- tor- no & co- si & co- si'. The lute line includes a tablature with letters 'a', 'b', 'c', 'd', 'e' on a six-line staff.

21 22 23 24 25

no, mil- l'emil- le vol- t'il gior- no, par- tir da voi vor- re- i: -

mil- l'emil- le vol- te mil- l'e mil- le vol- t'il gior- no, par- tir da voi vor- re- i: tan- to son dol-

Figured bass notation: a a c d a d d, e e a c c, f e e e a, c c a c e, f c e, c

26 27 28 29 30

tan- to son dol- ci gli ri- tor- - ni mie- - i: & co- si

ci tan- to son dol- ci gli - ri- tor- ni- mie- - i: i: co- si

Figured bass notation: c a c d c, a a c d f d, c d e f d c e, c c a a c, d c c, e e c e

31 32 33 34 35

mil- l'emil- le vol- t'il gior- no, mil- le mil- le vol- t'il gior- no, par- tir da voi vor- re- i:

& co- si mil- l'emil- le vol- te mil- l'e mil- le vol- t'il gior- no, par- tir da voi vor- re-

Figured bass notation: d a c a a d d, a a c d a d, d a c d a a c, a c a c, d a c d c e d e c d, c

36 37 38 39 40

- tan- to son dol- ci gli ri- tor- - mie- i.

i: tan- to son dol- ci tan- to son dol- ci gli - ri- tor- ni mie- - i.

Figured bass notation: e d c d a c a, c a c d c, a c c d f d, c d e f d c e, c c e a c e, c

2 3 4

8

Ap- pa- ri- ran per me le stel- l'in cie-

Ap- pa- ri- ran per me le stel- l'in cie-

a a a c c c e b d c a c c c e e b c c e a c e e c e f e f e c e e

5 6 7 8 9

8 lo, e non sa- ran piu per le va- li neb- bia,

lo, e non sa- ran piu per le val- li reb- - bia, ver- di'efio- re- ti

a a c a a a c a e c b c c c e a a c e e c

10 11 12 13

8 ver- di'efio- ri- ti tor- ne- ran i cam- - - pi, quan-

tor- ne- ran i cam- - - pi, quan- - do giun- to fa-

a e c a c e f a d a b c d e c a a e e c e a c a c e a a e c c c

2 3

Ma- don- na mia pie- ta Ma-don- na mia pe- ta - - chia m'et ai - ta

Ma- don- na mia pie- ta Ma-don- na mia pie- ta ch'ia- m'e tai- - ta

4 5 6 7

Ma- don- na mie pie- ta Ma-don- na mia pie- ta - - ch'ia m'et ai - ta Ch'io mo-ro esten-

Ma- don- na mia pie- ta Ma-don- na mia pie- ta ch'ia- m'et ai- - ta Ch'io mo- ro e

8 9 10

- t'a tor- t'e pur vo- le- te, io gri- - do, Io gri-

sten- to a tor- to e pur vo- le- te Io gri- - do Io gri-

11 12 13 14

- d'e nonsen- ti- te, io gri- d'e nonsen- ti- te Ac- qua ma-don-n'al fo- co ac- qua ma-don-n'al

- d'e nonsen- ti- te, Io gri- d'e nonsen- ti- te Ac- qua ma-don-n'al fo- co Ac- qua ma-don-n'al fo-

15	16	17	18
fo- co ch'io mi sen- to mo-	ri- re a po- co a po-	co Ac- uaq ma-don-na al	fo- co ac- qua ma-don-na al
co ch'io mi sen- to mo-	ri- re a po- co a po-	co Ac- qua ma-don-n'al fo-	co Ac- qua ma-don-n'al fo-
a a e a b a b	b b b a a	a a a a a a a	a a a a a a a
c c c c c c	c c c c c c	c c c c c c c	c c c c c c c
a c e c	a a a a c	a c e e e	c c c b c a c
19	20	21	
fo- co ch'io mi sen- to mo-	ri- re a po- co a po-	co.	
co ch'io mi sen- to mo-	ri- re a po- co a po-	co.	
a a e a b a b	b b b a a	a a a a a	
c c c c c c	c c c c c c	c c c c c c	
a c e c	a a a a c	a	

Abrahan/ Adriaensen/*Pratum Musicum*, 1584, 15r

37

19 20 21 22

vous Pour un bai-ser dou-ce Guil-le-met-te m'e-con-dui-rez vous Et Guil-le-mette, cou-che-

Pour un bai-ser dou-ce Guil-le-met-te, m'e-con-dui-rez vous. Et Guil-le-mette, cou-che-

c c d c c a c b b c c e c a e a c c a a a a c a c a a a a c a a a d d d a a c a a c

23 24 25 26 27

rai je a-vec vous? mon doux a-mi je me-ra-por-te a Mais que vou-lez le-ver la che-mi-set-te

rai je a-vec vous? Mais que vou-lez le-ver la che-mi-set-te.

d a a a a d c a d c a a a f c f f a c a f e c e a a c c a c c c a c a c c a c a c c a

28 29 30 31

tant vous al-lez dou-ce Guil-le-met-te tant vous al-lez doux Pour un bai-ser dou-ce Guil-le-met-te

Tant vous al-lez doux, Tant vous al-lez dou-ce Guil-le-met-te, tant vous al-lez doux,

c c d c a a a a c a d c d a c a a c d a a c b b c c c a e f c e e a e c

32 33 34 35

m'e-con-dui-rez vous, pour un bai-ser dou-ce Guil-le-met-te m'e-con-dui-rez vous.

tant vous al-lez dou-ce Guil-le-met-te, m'e-con-dui-rez vous.

c a d c d a c a a c d a a c d d a a a c d a a a c d c a a c a c a

1 2 3 4

A-vec-que vous mon a-mour fi-

5 6 7 8

- ne-ra A-vec-que vous - - mon

9 10 11 12 13

a-mour fi- - - ne-ra puis-que mon coeur est en vous seu-

14 15 16 17

- - le-ment plai- - se vous donc a-voir

[illegible]

2 3 4

Don- na cru- del tu m'ai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co- re, tu

Don- na cru- del tu m'ai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co- re, tu

5 6 7

re, tu m'ai ru- ba- t'il co- m'hai ru- ba- t'il co-

re, tu m'hai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co-

re, tu m'hai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co-

8 9 10 11

re, Don- na cru- del tu m'hai ru- ba- t'il co- re, tu m'hai ru-

re, Don- na cru- del tu m'hai ru- ba- t'il co- re, tu m'hai ru-

re, Don- na cru- del tu m'hai ru- ba- t'il co- re, tu m'hai ru-

re, Don- na cru- del tu m'hai ru- ba- t'il co- re, tu m'hai ru-

12 13 14

ba- t'il co- re, tu m'hai ru- co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru-

ba- t'il co- re, tu m'hai ru- co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru-

ba- t'il co- re, tu m'hai ru- co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru-

15 16 17 18

ba- t'il co- re, e mai non man- chi e mai non man- chi Di me stra- ti- o- re, Di

ba- t'il co- re, E mai non man- chi, e mai non man- chi Di me stra- ti- o- re,

19 20 21

me stra- ti- o- re - E pur e pur e pur- ti vo- gli- o a-

me stra- ti- o- re - E pur e pur e pur- ti vo- gli- o a-

22 23 24 25

ma- re e pur e pur e pur- ti vo- gli- o a- ma- re.

ma- re e pur e pur e pur- ti vo- gli- o a- ma- re.

Et d'on venes vous

2 3

Et d'ou ve- nes vous ma- da- me & d'ou ve- nes vous, et

Et d'ou ve- nes vous ma- da- me Lu- cet-

4 5 6

d'ou ve- nes vous et d'ou ve- nes vous ma- da- me Lu- cet- te, et d'ou ve- nes

te, et d'ou ve- nes vous ma- da- me Lu- cet- te et d'ou ve- nes d'ou ve- nes vous ma- da-

7 8 9

vous ma- da- me Lu- cet- - te je re- viens des

me Lu- cet- - - te je re- viens

10 11 12

chams je re- viens des chams Je re- viens des chams jou- er sur

du chams je re- viens du chams jou- er sur

13 14 15 16

- l'her- bet- te jou- er sur l'her- bet- te Les rains mi font

- l'her- bet- te Les rains mi font les rains mi font

Tablature for measures 13-16:

13: e e a e e
14: e a a c e
15: e c c c c
16: a b a c a

17 18 19

si grand mal et ni- que ni- que nau, Frap- pes tout

si grand mal et ni- ques ni- que nau,

Tablature for measures 17-19:

17: a a e c c
18: a e e e g c
19: e e a a e e

20 21 22 23

beau, frap- pes tout beau, frap- pes tout beau Car je suis ten- tret te

Frap- pes tout beau frap- pes tout beau Car je

Tablature for measures 20-23:

20: e e e c c c
21: e e e a a c
22: e e e a c a
23: e e e a a c

24 25 26 27

Si vous me bles- ses Si vous me bles- se je fous fe- rai met- tre en la

suis ten- dret- te si vous me bles- ses je vous fe- rai

Tablature for measures 24-27:

24: a e e e e
25: a a a a a
26: e e e e e
27: e a e a e

28 29 30 31

pri- son du chas- teau et ni- que ni- que nau, et

En la pri- son du chas- teau, et ni- que ni- que nau,

32 33 34

ni- que ni- que nau, et ni- que ni- que nau, et et

ni- que ni- que nau, et ni- que ni- que nau, et ni- que ni- que nau,

35 36 37 38

ni- que ni- que nau, et ni- que ni- que nau ni- que nau. -

et ni- que ni- que nau, ni- que nau, ni- que ni- que ni- que nau.

Le Ros-si- gnol plai- sant & gra- ti- eux, Le Ros-si- gnol plai- sant & gra- ti- eux, Ha- bi- ter veut, ha- bi- ter veut, tou- jours au verd bos- cai- - ge, Aux chams vo- ler & par tous au- tres lieux, Sa li- ber- té, sa li- ber- té ai- mant mieux que sa cai- - ge. Mais - le mien coeur, Mais le mien coeur qui de- meure en o- sta-

Le Ros- si- gnol plai- sant & gra- ti- eux, plai- sant & gra- ti- eux, Ha- bi- ter veut, tou- jours au verd bo- ca- - ge. aux chams vo- ler & par tous aul- tres lieux, & par tous au- tres lieux, Sa li- ber- té ai- mant mieux que sa cai- - ge.

ge. Mais - le mien coeur, Mais le mien coeur qui de- meure en o- sta-

23 24 25 26 27

de- meu- re'en - os- tai- ge sous tris- - te dueil qui

ge. qui de- meu- re'en o- sta- - ge sous tri- - te dueil qui

28 29 30 31 32

le tient en ses lacz, qui le tient en ses lacz, du Ros- si- gnol, du Ros- si-

le tient en ses lacs, du Ros- si- gnol, du Ros- si- gnol,

33 34 35 36 37 38

gnol ne cher-cher l'a- van- ta- ge, ne de son chant re- ce- voir le sou- las, ne de son chant re- ce- voir le sou-

du Ros- si- gnol ne cher- che l'a- van- ta- ge, ne de son chant re- ce- voir le sou-

39 40 41 42 43 44

las, ne de son chant, ne de son chant re- ce- voir le - sou- las.

las, ne de son chant re- ce- voir le - - sou- las.

LSA Digital Supplement No. 15 [www.Lute Society of America.org](http://www.LuteSocietyofAmerica.org)

17 18 19

tri- st'e des- con- for- te- e, Fut en son

un son coeur, Fut un sa

a a b d b d a c a b d a c e c a c e a c a b c

20 21 22 23

coeur tri- st'et des- con- for- te- -

coeur, tri- st'et des- con- for- te - e, Voy-

c e f e c e f e f e f e a c e e c a d c a e c d c a d a b b a c c a d d a c e a

24 25 26

e Voy- ant l'ef- fort fait a sa

ant l'ef- fort, voy- ant l'ef- fort fait a sa

a a b a b d b d f f a c e a e c e a c e a c a b d b a a c a d a c a d c d a c d

27 28 29 30

cha- ste- te, El- le leur dit si par des- loy- au-

cha- ste- te, El- le leur dit, si par

a d c a d c a c c a c a e c a c a e c a c e a c e c a e c d c a d d

31 32 33 34

te de ce corps mien vous a-vez jou-is- san- ce

- des- loy- au- te De ce corps mien vous a- vez

Figured bass notation (basso continuo):

Measure 31: a c d a c e a c a

Measure 32: c c e e

Measure 33: f d p p e c c

Measure 34: $\text{c e f e e c e f c e a c a e c}$

35

36

37

38

C'est fait de moy C'est fait de moy si

jou- is- san- ce, C'est fait de moy si

Figured Bass:

35: a a f e c e e

36: e a a a a d c c a

37: a a c d a a e c e f c c

38: a d c a d c a c a a

je fais re-si-stan-ce vous me fe-rez mou-rir en des-hon-neur

44 45 46 47

hon- neur, Mais j'ai- me mieux pe- prir en in- no-

Comme la tourterelle. De Monte/Adriaensen / Pratum Musicum...1584, 32r

Comme la tourterelle. De Monte/Adriaensen / Pratum Musicum...1584, 32r

Com- me laTour- te- rel- le lan- guit jus-qu'a la mort, lan- guit jus-

5 6 7 8 9

jus- qu'a la mort, A- yant per- du sa bel- le com- pa- gni- e' & con- sort, com- pa-
 qu'a la mort, a- yant per- du sa bel- le com- pa- gni- e' & con- sort, ay- ant per- du sa bel- le com- pa- ni-

Musical notation for the vocal parts (Soprano, Alto, Tenor, Bass) and the basso continuo line. The notation includes notes, rests, and bar lines, corresponding to the lyrics above.

gni- e'& con- sort, Ain- si ne veut con- fort, ain- si ne veut con-

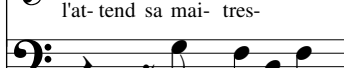
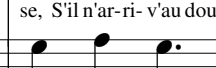
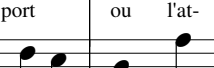
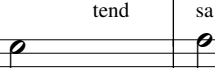
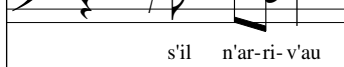
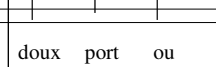
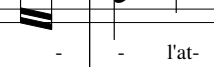
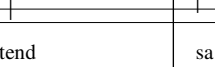
e'& con- sort Ain- si ne veut con- fort, ain- si ne veut con-

Figured Bass: $\begin{array}{cccc} \flat & a & \flat & c \\ \flat & a & \flat & c \\ e & & & e \end{array}$ $\begin{array}{cccc} a & c & e & \flat \\ a & c & e & \flat \\ c & & c & c \end{array}$ $\begin{array}{cccc} c & \flat & a & c \\ c & c & a & \flat \\ e & \flat & e & c \end{array}$ $\begin{array}{cccc} c & \flat & a & c \\ c & c & a & \flat \\ a & & \flat & c \end{array}$

14 fort mon cœur - 15 plain de tris- 16 tes se, S'il 17 n'ar-ri-v'audouxport ou

fort mon cœur plein de tris- tes se

c c c d a a c d a c d a a d c f c f c f e f e f e c e f c e c d a c e d a a c e

18	19	20	21
 l'at- tend sa mai- tres-	 se, S'il n'ar-ri- v'au doux port	 ou l'at- tend	 sa mai- tres-
 s'il n'ar-ri- v'au	 doux port ou -	 - l'at- tend	 sa mai-
			

[illegible]

1)

Musical score for the vocal line (Soprano) and the basso continuo line. The score is in common time (C) and consists of four measures. The vocal line is written in treble clef, and the basso continuo line is written in bass clef. The lyrics are: "D'un si bel fo-co e d'un si no-bil lac-cio". The basso continuo line includes figured bass notation.

Measure 1: The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics are "D'un si bel fo-co e". The basso continuo line has a whole rest.

Measure 2: The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics are "d'un si no-bil lac-". The basso continuo line has a whole rest.

Measure 3: The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics are "-". The basso continuo line has a whole rest.

Measure 4: The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics are "cio". The basso continuo line has a whole rest.

5 6 7 8 9

lac- - - - - cio Bel- ta m'neen- de & ho- ne- sta m'an- no- - -

ca ac aa a d c e e a c c c c d c c c a c d c a c a f e a f e f c e e d e f ac e e e e d e c c c e d ca e e eca cece c c a

[illegible][illegible]

33 34 35 36

- pac- - - tio dol- c'e l'im- pac- - - cio.

dol- - c'e l'im- pac- cio.

c b a e e c e e a c a f d c c c d f c e f c d f d f d c f f e c c c e c e c c

2 3

Scor- go tan- to al- to il lu- - me che

Scor- go tan- to al- to il lu- me

4 5 6

m'in- fiam- - ma E'l - lac- ci o- di- to - di si ric- co sta-

che m'in- fiam- ma E'l - lac- cio or- di- to - di si ric- co

7 8 1) 9

- - - me Che - na- scen- do il pen- sier mo- re'l de- si- o Che

sta- - me Che

10 11 12 (b) 13

- na- scen- do i-l pen- sier mo- re'l de- si- o Poi che mi splen- de al cor si bel- la fiam- ma Poi

- na- scen- do il pen- sier mo- re'l de- si- o Poi

14 che mi splen-de al cor si bel- la fiam- - ma

15 che mi splen-de al cor si bel- la fiam- ma E mi strin- g'il vo- ler si bel le- ga- - - E

16

17

18 - mi strin- g'il vo- ler si bel le- ga- - -

19

20

21 a a a me Sia ser- va l'om- bra

22

23 a et ar- da il ce- ner mi-

24

25 a et ar- da il ce- ner mi- o et ar- da il ce- ner mi- o.

26

27

1 2 3 4 5

Ve- sti- v' i col- li e le cam- pagn' in tor- no in- tor- - - - no

6 7 8 9 10

- la pri- ma- ve- ra di no- vel- l'ho- no- ri ho- no- - - -

le cam- pagn' in- tor- no la pri- ma- ve- ra di no- vel- l'ho- no- ri,

11 12 13 14

- ri e spi- ra- va so- e spi- ra- va so- a- vi a- - ra- bi o- do- ri a- ra- bi o-

15 16 17 18

a- vi a- ra- bi o- no, ri - - cin- - ta d'er- b'e di fron- do- ri, cin- ta d'her- be e di fron- d'il cri- -

36 37 38 39

do- ri a te li col- gh'ed ec- - co io te n'a-

a te li col- gh'ed ec- co ed ec- co io te n'a-

(Lute tablature: letters a, b, c on a six-line staff)

40 41 42 43

- - dor- - no, a

dor- no, a te li col- gh'ed ec- co io te n'a- dor-

(Lute tablature: letters a, b, c on a six-line staff)

44 45 46 47 48

te li col- g'et ec- - co io te n'a- - dor- no.

no ed ec- co io te n'a- dor- no.

(Lute tablature: letters a, b, c on a six-line staff)

Co- si le chio- me mie, su a- - ve- men- te (b) su a-

ve- men- - te par- lan- do cin- se

a- ve- men- te Par- lan- do cin- se en

- si dol- ci le- ga- mi Mi strin- se il cor il cor

mi strin- s'il cor

e ch'al- tro pia- cer non sen- to al- tro pia- cer On- de non fia gia-

mi strin- s'il cor, ch'al- - tro pia- cer non sen- to on- de non fia- gi a-mai che

24 25 26 27 28 29

mai che piu non l'a- mi che piu non l'a- mi de gl'oc- - chi mi- ei,

piu non l'a- mi de gl'oc- chi mi- ei,

30 31 32 33 34 35

ne fia che la mia men- te Al- tri so- spi- ri che de- sian- do ch'ia-

Al- tri so- spi- ri de- si- an- do

36 37 38 39 40

- mi (b) (b) Al- tri so- spi- ri che de- sian- do ch'ia

Al- tri so- spi- ri che de- sian- do ch'ia- mi Al- tri so-

41 42 (#) 43 44 45

mi, che de- sian- do ch'ia- mi che de- sian- do ch'ia- mi.

spi- ri che de- sian- do ch'a-

mi che de- sian- do ch'ia- mi.

1) Adrienssen places c on the 5th course

2 3 4 5 6

Na- sce la pe- - na mi- a Na- sce la pe- na mi- a Non poten-

7 8 9 10 11

do mi- rar mio vi- vo so- le, mio vi- vo so- le, E la miavi-ta e ri- a

12 13 14 15 16

Qual hor- - lo mi- - ro, perch' il guard' - e ta

17 18 19 20 21 22

- le Che lasciar- mi peg- gior - che mor- te suo - - le, che mor- te suo-

1) Striggio gives C#

38	peg-	gio,	S'io	mir' homa-	le	e	s'ionon mir'ho peg-	gio,	Ahi,	
39	peg-	gio,S'iomir'ho ma-	le	e s'io non mir'	ho peg-	-	gio,	Ahi,	Ahi,	
	e f e f e c e a	a c c c c c	c a a a	c a a a	c d c c c c	c c c c c c	a c a c e	a c a c e	a c c c c c	d f c d c

43 44 45 46

Ahi, vi- ta tri- sta e fra- - le, Che

vi- ta tri- sta e fra- le, Ahi, vi- ta tri- sta e fra- le

47 48 49 50 51

fia dun- que di me che far mi deg- gio,

Che fia dun- que di me che far mi deg-

52 53 54 55 56

che far - mi deg- gio, S'io mir'ho ma- le e s'io non mir'ho peg- gio, S'io mir'ho ma-

gio, che far mi deg- gio, e s'io non mir'ho peg- gio, S'io mir'ho ma- le e

57 58 59 60 61

le e s'io non mir'ho peg- gio, S'io mir'ho ma' le e s'io non mir' ho peg- gio.

s'io non mir' ho peg- gio, S'io mir'ho ma' le e s'io non mir' ho peg- gio.

2 3

Cor- re- te tut- ti quan- ti

Cor- re- te tut- ti quan- ti

o sven- tu- ra- t'a- man-

4 5 6

o sven- tu- ra- t'a- man- ti,

ti, Cor- re- te tut- ti quan-

Cor- re- te tut- ti quan-

7 8 9 10

ti o sven- tu- ra- t'a- man- ti, Ar- ma- te- v'a l'im- pre- sa di ques- ta

o sven- tu- ra- t'a- man- ti, o sven- tu- ra- t'a- man- ti Ar- ma- te- v'a l'im- pre- sa,

11 12 13 14

miacon- te- sa, Ar- ma- ta- v'a l'im-pre- sa di ques- ta mia con- te- sa,

Ar- man-te- v'a l'im-pre- sa di ques- ta miacon- te- sa, Ch'a- mor vol gue- re-

The musical score is presented in five systems, each containing one or more staves. The notation uses letters (a, b, c, d, e, f, g, h) to represent notes, with some letters having a dot above them. The staves are connected by a brace on the left. The score includes various musical symbols such as clefs, bar lines, and repeat signs. The measures are numbered 1 through 35.

Measure 1: *c c c c*
Measure 2: *e c e f e c*
Measure 3: *a g h g h g e g*
Measure 4: *a c a d c d*
Measure 5: *a c a c*
Measure 6: *c b f h f e f e c e c*
Measure 7: *h g e g h g h g e g*
Measure 8: *d c a c*
Measure 9: *a c a c*
Measure 10: *a c a c*
Measure 11: *a d b a c b*
Measure 12: *a c a c d a c e f*
Measure 13: *f e a e c*
Measure 14: *d d c a c a*
Measure 15: *f f e c a c e f e f*
Measure 16: *e c c a d c h g e h g h g e g*
Measure 17: *c c a c*
Measure 18: *c c d c c c c a*
Measure 19: *g c d c a c c a c*
Measure 20: *a g e g e g h g*
Measure 21: *c e f e*
Measure 22: *c c e c*
Measure 23: *e c e f h f*
Measure 24: *h g e g h g h g e g*
Measure 25: *d d c a c a d c a c*
Measure 26: *a a d c d c c e*
Measure 27: *f d c a*
Measure 28: *d d c d c a c*
Measure 29: *d d c d c d*
Measure 30: *e e f a c d d d*
Measure 31: *d d b a e c d c*
Measure 32: *d c c c e e f a c*
Measure 33: *c d d d d d b a*
Measure 34: *e d d b a a*
Measure 35: *f e c f e f e f e c e*

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24 25 26

27 28 29 30 31

32 33 34 35

36 37 38 39 40 41

Appariran per me.

Lasso/Adriaensen / Pratum Musicum...1584, 11r

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27

The musical score is presented in five systems, each containing three staves. The notation is a form of early modern musical notation, likely lute tablature or a similar system, using letters (a, b, c, d, e, f, g) and accidentals (sharps, flats, naturals) to represent pitches and intervals. The score is numbered 1 through 21 across the measures. The notation includes many accidentals and some unusual symbols like 'h' and 'i' for specific notes. The score is written in a style characteristic of the 16th-century lute repertoire.

Abrahan/Adriaensen / Pratum Musicum...1584, 15r

The image displays a musical score for a piece titled "The Great Wall of China" by John Williams. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 35 measures, divided into systems of four measures each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 2/4 time and features a key signature of one sharp (F#). The score is presented in a clean, black-and-white format with a white background.

1 2 3 4

5 6 7 8

9 10 11

12 13 14 15

16 17 18 19

20 21 22

23 24 25 26 27

28 29 30 31

Donna crudel.

Ferretti./E Adriaenssen / Novum Pratum Musicum...1592, 19r

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

2 3 4

5 6 7 8

9 10 11

12 13 14 15

16 17 18 19 20 21

22 23 24 25 26 27

28 29 30 31 32 33

34 35 36 37 38

The musical score is presented in a system of four staves. The top staff contains a vocal line with a treble clef and a key signature of one flat (B-flat). The bottom three staves contain lute tablature, with letters (a, b, c, d, e, f, g, h) representing fret positions. The score is divided into measures, numbered 1 through 45. Above the first staff, there are two vertical bar lines. Above the second staff, there are two vertical bar lines. Above the third staff, there are two vertical bar lines. Above the fourth staff, there are two vertical bar lines. Above the fifth staff, there are two vertical bar lines. Above the sixth staff, there are two vertical bar lines. Above the seventh staff, there are two vertical bar lines. Above the eighth staff, there are two vertical bar lines. Above the ninth staff, there are two vertical bar lines. Above the tenth staff, there are two vertical bar lines. Above the eleventh staff, there are two vertical bar lines. Above the twelfth staff, there are two vertical bar lines. Above the thirteenth staff, there are two vertical bar lines. Above the fourteenth staff, there are two vertical bar lines. Above the fifteenth staff, there are two vertical bar lines. Above the sixteenth staff, there are two vertical bar lines. Above the seventeenth staff, there are two vertical bar lines. Above the eighteenth staff, there are two vertical bar lines. Above the nineteenth staff, there are two vertical bar lines. Above the twentieth staff, there are two vertical bar lines. Above the twenty-first staff, there are two vertical bar lines. Above the twenty-second staff, there are two vertical bar lines. Above the twenty-third staff, there are two vertical bar lines. Above the twenty-fourth staff, there are two vertical bar lines. Above the twenty-fifth staff, there are two vertical bar lines. Above the twenty-sixth staff, there are two vertical bar lines. Above the twenty-seventh staff, there are two vertical bar lines. Above the twenty-eighth staff, there are two vertical bar lines. Above the twenty-ninth staff, there are two vertical bar lines. Above the thirtieth staff, there are two vertical bar lines. Above the thirty-first staff, there are two vertical bar lines. Above the thirty-second staff, there are two vertical bar lines. Above the thirty-third staff, there are two vertical bar lines. Above the thirty-fourth staff, there are two vertical bar lines. Above the thirty-fifth staff, there are two vertical bar lines. Above the thirty-sixth staff, there are two vertical bar lines. Above the thirty-seventh staff, there are two vertical bar lines. Above the thirty-eighth staff, there are two vertical bar lines. Above the thirty-ninth staff, there are two vertical bar lines. Above the fortieth staff, there are two vertical bar lines. Above the forty-first staff, there are two vertical bar lines. Above the forty-second staff, there are two vertical bar lines. Above the forty-third staff, there are two vertical bar lines. Above the forty-fourth staff, there are two vertical bar lines. Above the forty-fifth staff, there are two vertical bar lines.

1) e in original

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31

41

50

56

LSA Digital Supplement No. 15 www.Lute Society of America.org

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37

a

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32 33

34 35 36

This musical score is written for a lute, featuring a single melodic line on a six-line staff. The notation includes various rhythmic values (minims, crotchets, quavers, and sixteenth notes) and accidentals (sharps, flats, and naturals). The piece is divided into measures, with measure numbers 2 through 27 indicated at the beginning of each line. Above the staff, there are numerous lute tablature symbols, which are flags or beams representing fret positions. The score concludes with a double bar line and a final cadence symbol.

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27

28 29 30 31 32

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18

19 20 21 22

23 24 25

26 27 28 29

30 31 32 33 34

35

43

50

59

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

Contents of I-Gu Ms. F.VII.1

1. 1v-2r	Dalle belle co[n] trada d'oriente = Da la belle contrade d'oriente Cipriano de Rore	Donaueschingen 3 fol. 44v-45r: Dalle belle contrade
2. 2r	Gallarda (1)	
3. 2v-3r	Alma Sussanna = Alma Susanna, ben felice è'l core Cipriano de Rore	1568-2 Galilei (Fronimo) p. 114-115: Alma Susanna
4. 3v	Fera gentil = Fera gentil Cipriano de Rore	1584-3 Fallamero (Primo libro) p. 18: Fera Gentil di Cipriano. A 5 Donaueschingen 3 fol. 45v: Fera gentil
5. 3v-4r	w.t. = Fera gentil – 2. pars: Per che si streto il nodo	1584-3 Fallamero (Primo libro) p. 19-20: Per che si streto il nodo – seconda parte Donaueschingen 3 fol. 45v-46r: 2da parte
6. 4v	O sonno di cipriano a 4 = O sonno cipriano a 4 Cipriano de Rore	Donaueschingen 2 fol. 72r: O sonno cipr. Donaueschingen 3 fol. 41r: O sonno
7. 5r	Ov'il silentio seconda parte = O sonno – 2. pars: Ov'è il silentio	Donaueschingen 2 fol. 72r Donaueschingen 3 fol. 41r: Seconda parte
8. 5v-6r	O tu che fra le selve = O tu che fra le selve Luca Marenzio	Donaueschingen 3 fol. 34v: O tu che fra le selve a 8
9. 6v	Volgo cor mio = Volgi cor mio Orlando di Lasso	Donaueschingen 3 fol. 40v: Volgi cor mio
10. 7r	Seconda parte = Volgo cor mio – 2. pars: Ed a noi restarà	Donaueschingen 3 fol. 40v-41r: 2da Parte
11. 7v-8r	Dolce mio bene = Dolce mio bene Alessandro Striggio	1584-3 Fallamero (Primo libro) p. 60-61: Dolce mio ben amor mio caro del Strigio. A 6 Donaueschingen 3 fol. 55v: Dolce mio ben'
12. 8r	w.t. (1)	cf. Montreal fol. 13v, 14v, 50v cf. Torino IV.43-2 fol. 25v
13. 8v-9r	Quando vede... parti = Quando vede'l pastor Alessandro Striggio	1568-2 Galilei (Fronimo) p. 155-156: Quando vede il pastor Donaueschingen 3 fol. 56v-57r: Quando ved'il pastor a 6 Voc, Aless. Striggio
14. 9v-10r	Pon freno = Pon fren'al gran dolor Orlando di Lasso	1568-2 Galilei (Fronimo) p. 128: Pon freno al gran dolor Donaueschingen 3 fol. 38r: Pon freno
15. 10r	Galliarda (2) (continued on 10v; indicated by 'torna a questo sig.' = 'turn page to this sign', followed by a maniculum with a cross attached to one of its fingers)	
16. 10v	Galliarda (3)	
17. 10v	Galliarda (4)	
18. 10v	Da verdi campi = Tra verdi campi Orazio Vecchi	
–. 10v	15 continued (preceded by a maniculum with a cross attached to one of its fingers)	
19. 11r-11v	Sestina dorlando – Standomi un giorno = Standomi un giorno Orlando di Lasso	1568-2 Galilei (Fronimo) p. 116: Canzone d'Orlando, con sei parti. Prima parte. Standomi un giorno 1584-3 Fallamero (Primo libro) p. 48-49: Stando mi un giorno solo alla finestra di Rolando. A5

20. 11v-12r	Indi p[er] alto mar = Standomi un giorno – 2. pars: Indi per alto mar	1568-2 Galilei (Fronimo) p. 117: Seconda parte. Indi per alto mar 1584-3 Fallamero (Primo libro) p. 49-51: Indi per alto mar – seconda parte
21. 12v-13r	3 parte – In un boschetto nuovo = Standomi un giorno – 3. pars: In un boschetto novo	1568-2 Galilei (Fronimo) p. 118: Terza parte. In un boschetto novo 1584-3 Fallamero (Primo libro) p. 51-53: In un boschetto – terza parte
22. 13v-14r	4 parte – Chiara fontana = Standomi un giorno – 4. pars: Chiara fontana	1568-2 Galilei (Fronimo) p. 118-119: Quarta parte. Chiara fontana 1584-3 Fallamero (Primo libro) p. 53-55: Chiara fontana – quarta parte
23. 14v-15r	5 parte – Una strania fenice = Standomi un giorno – 5. pars: Una strania fenice	1568-2 Galilei (Fronimo) p. 119-120: Quinta parte. Una strania fenice 1584-3 Fallamero (Primo libro) p. 55-56: Una strana Fenice – quinta parte. A 5
24. 15r	w.t. (2)	
25. 15v-16r	6 parte ultima – Al fin vid'io = Standomi un giorno – 6. pars et ultima: Al fin vid'io per entro	1568-2 Galilei (Fronimo) p. 120-121: Sesta & ultima parte. Al fin ud'io 1584-3 Fallamero (Primo libro) p. 56-58: Al fin vid io – 6. parte. A 6
26. 16v-17r	Dello strigio a 6 – Nasche la pena mia = Nasce la pena mia Alessandro Striggio	1568-2 Galilei (Fronimo) p. 24-25: Nasce la pena mia 1584-5 Galilei (Fronimo) p. 44-45: Nasce la pena mia
27. 17v	S'ogni mio ben avete = S'ogni mio ben havete Alessandro Striggio	1568-2 Galilei (Fronimo) p. 152-153: Se ogni mio bene havete Donaueschingen 3 fol. 33r: S'ogni mio ben havette Donaueschingen 3 fol. 32v: S'ogni mio ben havette, Aless. Striggio a 6 (different key)
28. 18r	w.t. (3)	
29. 18r	w.t. (4)	
30. 18r	w.t. (5) Note: rhythmic notation	
31. 18v	Corrente	
32. 18v	w.t. (6)	
33. 18v	w.t. (7)	
34. 19r	Io piango di cipriano a 5 = Io piango ed ella il volto Cipriano de Rore	1568-2 Galilei (Fronimo) p. 138-139: Io piango 1584-5 Galilei (Fronimo) p. 153: Io piango (bar 4 missing; this bar is also missing in Genua F.VII.1)
35. 19v	Fantasia fallita	
36. 20r	w.t.(8)	
37. 20r	Galliarda (5)	
38. 20v	Passam[ezz]o (1)	
39. 20v	Passam[ezz]o (2)	
40. 21r	Ansemo	
41. 21v	Io mi son giovinetta = Io mi son giovinetta Alfonso Ferrabosco	1568-2 Galilei (Fronimo) p. 34-35: Io mi son Giovinetta 1584-5 Galilei (Fronimo) p. 56-57: Io mi son giovinetta e volentieri 1584-3 Fallamero (Primo libro) p. 26-27: Io mi son giovenetta di Ferraboscho A 4
42. 22r	Ancor che col partire = Ancor che col partire Cipriano de Rore None of the numerous settings mentioned in Brown's Bibliography match the setting in Genua F.VII.1, nor does any known manuscript setting	
43. 22v	P[assa]M[ezzo] (3)	
44. 23r	Evro gentil = Euro gentil se d'amoroso ardore Orlando di Lasso	Donaueschingen 3 fol. 39v: Euro gentil
45. 23v	Seconda parte = Euro gentil se d'amoroso ardore – 2. pars: Ed in sembiante riverent'e humile	Donaueschingen 3 fol. 39v-40r: 2da parte

46. 24r	Gagliarda (6)	
47. 24r	P[assa]M[ezzo] (4)	
48. 24v	Questi ch'inditio fan del mio tormento = Questi ch'indizio fan del mio tormento Orlando di Lasso	Donaueschingen 3 fol. 40r: Questi ch'inditio fan del mio torm[ent]o a 5
49. 25r	Ancor ch'io possa dire = Anchor ch'io possa dire Alessandro Striggio	1568-2 Galilei (Fronimo) p. 153-154: Anchor ch'io possa dire Donaueschingen 3 fol. 47r: Anchor ch'io possa dire (with a maniculum to mark the section that is to be repeated)
50. 25v	Fera stella = Fiera stella Orlando di Lasso	1568-2 Galilei (Fronimo) p. 129: Fiera stella Donaueschingen 3 fol. 38v: Fera Stella cognate: Cavalcanti fol. 52v
51. 26r	Seconda parte = Fiera stella – 2. pars: Ma tu prendi a diletto	1568-2 Galilei (Fronimo) p. 129-130: Seconda parte. Ma tu prendi a diletto Donaueschingen 3 fol. 38v-39r: 2da Parte
52. 26v-27r	I dolci colli = I dolci colli Alessandro Striggio	1568-2 Galilei (Fronimo) p. 151: Dello Striggio. I dolci colli 1584-3 Fallamero (Primo libro) p. 72-74: I dolci colli del Striggio. A 6 Donaueschingen 3 fol. 56r: I dolci colli, Aless. Striggio
53. 27r	Gagliarda (7)	
54. 27v-28r	Seconda parte = I dolci colli – 2. pars: E qual cervo ferito	1568-2 Galilei (Fronimo) p. 152: Seconda parte. E qual Cervo ferito 1584-3 Fallamero (Primo libro) p. 74-75: Et qual Cervo ferito di saeta – seconda parte Donaueschingen 3 fol. 56v: 2. p[arte]
55. 28r	Gagliarda (8)	cf. Molinaro 1599 p. 36: Seconda parte [of Gagliarda on p. 36]
56. 28r	Gagliarda (9)	cf. Molinaro 1599 p. 6: Saltarello
57. 28v-29r	Ultimi miei sospiri = Ultimi miei sospiri Philippe Verdelot	Thistlethwaite fol. 32v
58. 29r	Gagliarda (10)	
59. 29v	O invidia nemica di virtude = O invidia nemica di virtude Orlando di Lasso	Donaueschingen 3 fol. 37v: O Invidia
60. 30r	Seconda parte O invidia nemica di virtude – 2. pars: Ne però che non atti	Donaueschingen 3 fol. 37v: 2da parte
61. 30v-31r	Passamezo del [Gio P]	
62. 31r	P[assa]M[ezzo] G.P.	
63. 31v	Chi non arde damor coma [...]	
64. 33r	O vos omnes qui transit per viam Compère	
65. 34r	Pendant que la troupe mondaine	

model: Orlando di Lasso

1568-2 Galilei (Fronimo) p. 129

Genua F.VII.1 fol. 25v

Donaueschingen 3 fol. 38v 2)
(original in German tabature)

Cavalcanti fol. 52v

(not mentioned in the article, but apparently closely related)

1) One note missing in bar, subsequently incorrect note values. Cf. Donaueschingen.

2) d in original.

3) d (3) in original.

10

1)

The musical score is presented in four systems. Each system consists of a main staff with a treble clef and a lute tablature staff below it. The tablature staff uses letters to represent fret positions. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'f' and 'p'. The first system is marked with a '10' and the second with a '1)'. The score is written in a historical style, likely from a 16th or 17th-century manuscript.

1) Note one position to the left in original.

40

1)

1)

1)

1) Notes one course lower in original.